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ABSTRACT

A course designed to aid the student in developing effective skills for critical listening and listening for comprehension of ideas. Clear articulation, effective voice production, acceptable pronunciation, pitch variation, rhythm and phrasing are also practiced for cultural growth and social maturity. The course outline consists of: I. Performance Objectives; II. Course Content; III. Teaching Strategies; IV. Learning Activities; V. Projects (Optional); VI. Student Resources: A. State Adopted Textbooks, B. Supplementary Materials-- an annotated list of 19 books, charts, and manuals published from 1945-70; and VII. Teacher Resources --- an annotated list of 15 professional books and periodicals from 1955-70. Also included is a list of rental films, filmstrips, and records. (Author/AL)

ED 068950

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

LANGUAGE ARTS

Tuning In

5114.108
5115.122
5116.123
5174.10

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DADE COUNTY PUBLIC SCHOOLS
DIVISION OF INSTRUCTION • 1971

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Speech

Written by Vivian H. Hicks
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1972

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COURSE NUMBER

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COURSE TITLE: TUNING IN

COURSE DESCRIPTION: A course designed to aid the student in developing effective skills for critical listening and listening for comprehension of ideas. Clear articulation, effective voice production, acceptable pronunciation, pitch variation, rhythm and phrasing are also practiced for cultural growth and social maturity.

I. PERFORMANCE OBJECTIVES

A. The student will investigate the physical speech mechanism and how it works.

B. The student will examine the basic skills in the use of voice quality, pitch, inflection, resonance, emphasis and rate.

C. The student will identify weaknesses in articulation and voice which he needs to improve.

D. The student will investigate the importance of listening as a part of the total speech process.

E. The student will recognize and employ the techniques of listening objectively and critically.

II. COURSE CONTENT

A. Rationale

Tuning In is a course designed specifically for those students who desire to increase and refine their listening skills. The course focuses upon voice, diction, and listening. Through the study of this material, students will be able to learn to listen critically, to improve their own pronunciation and to avoid the kinds of mistakes in speech that make listening difficult for others.

B. Range of subject matter

1. The physical speech mechanism and how it works

2. Four phases of tone production: controlling the breath, vibrating and resonating the tone, and projecting the tone

3. Common voice qualities which are unpleasant

4. The process of articulation

5. Pronunciation

6. Regional pronunciation

7. The listening process

8. Types of listening

9. Steps in effective listening

III. TEACHING STRATEGIES

Initiate a class discussion on voices we hear. One source for this discussion could be voices of television and film actors and radio and television announcers. Discuss differences in quality and in pronunciation. Encourage individual students to identify qualities which they like. Which voices were unpleasant? Why? Indicate that voices are as individual as fingerprints. Remind students that the voice is a part of his personality.

Another point of departure for this course would be the recording of voices. The tape should be played through once for just listening. Play the recording a second time and help each student analyze his voice. Let the student tell or list what about his own voice needs improving. Have the class give suggestions to each individual.

IV. LEARNING ACTIVITIES

A. Small group (Voice, Diction, Pronunciation)

1. Your instructor will show you a labelled picture of your vocal organs (Peck, The Art of Speaking, pp. 44, 46, 47; Hibbs, et al, Speech for Today, pp. 204, 220; Lamers and Staudacher, The Speech Arts, pp. 176-177, 182). Make a list of the functions of each organ for speech, then its life function. Try to locate each part of the physical voice apparatus.

2. Since good voice involves good breath control, test your inhalation. Do you use all the breathing muscles? The abdominal muscles? The rib muscles? Work until you can feel the movement caused by each set of breathing muscles.

3. Test your exhalation. Draw a comfortably full breath and count in groups of three: 1,2,3, - 4,5,6, - 7,8,9, etc. Do not try to see how long you can count on one breath but how smoothly and rhythmically you can do it. Hold your hands at various places on your chest, sides, and abdomen to see if you detect any sudden muscular constriction that might cause jerkiness of speech.

4. Do the following exercises for parts of the breathing mechanism:

<u>For the lungs</u>:

a. Inhale slowly and hold the breath for fifteen counts, then exhale in one count on the sound of "ha".

b. Inhale slowly, hold fifteen counts, and exhale "ah".

<u>For the vocal bands</u>:

a. Fill the lungs and exhale slowly with the sharpest possible whisper of "ah".

b. Inhale slowly and when exhaling strike "ah" vigorously four times.

<u>For the diaphragm</u>

a. Take a moderately full breath, then inhale and exhale rapidly, panting like a dog.

b. Breathe deeply, count four, and then exhale gradually through barely parted lips.

<u>For the abdominal muscles</u>:

Force the abdominal muscles outward; while the muscles are still tense, inhale as deeply as possible; then exhale.

For the rib muscles:

Inhale quickly through the nostrils; push the ribs out as far as possible; hold eight counts, and then exhale quickly.

5. Find a poem or a stanza of a poem which you like. Read it for meaning. Mark the places for inhaling. Did you break the phrasing? Were you comfortable while reading?

6. Read the following stanza from Lord Byron's "Apostrophe to the Ocean", inhaling at each slanted line:

And I have loved thee,/Ocean--and my joy
Of youthful sports was on thy breast/to be
Borne, like thy bubbles,/onward; from a boy
I have wantoned/with the breakers.

Now try it again, inhaling at the markings given below:

And I have loved thee, Ocean/--and my joy
Of youthful sports/was on thy breast to be
Borne,/like thy bubbles, onward;/from a boy
I have wantoned with the breakers.

Which markings enabled you to give the meaning of the poem more easily?

7. Hear yourself as others hear you. Make a recording of your voice, then listen to the playback. Is your voice shrill, hard? Is it weak or thin? Is it monotone (lacking flexibility)? Has it a nasal twang? (The only nasal sounds in American English are m, n and ng--as in mother, onion, singing.) Is your articulation slovenly?

8. Test your pitch range on a piano. While reading or speaking, locate on the piano the highest pitch that you habitually use. Then find the lowest pitch you habitually use. What is the total pitch range? If you have a pitch range of less than one octave, try extending your range both higher and lower. Your normal pitch range will be the levels at which the sound is louder and fuller.

9. For resonance (the enrichment and reinforcement of sounds by reflection and sympathetic vibration with mouth, nose, throat, and bony parts of the body) try the following exercises:

   a. Hum m-n, hitting the n hard.

   b. Sing ding-dong with a ringing accent.

   c. Sing hing-hong with a ringing accent.

   d. Draw out a-e-i-o-u in a clear tone on one level pitch.

10. To free the tone:

    Yawn, and then stop in the midst of the yawn and say "one". Repeat with each of the following words: four, no, love, loop, dove.

11. Write an announcement for the class. Ask the members to begin a low murmur of talk among themselves. Project to be heard above the distractions.

12. Practice these sentences for enunciation drill, taking care to speak clearly and distinctly:

    a. The big black bug bit a big black bear.

    b. Robert gave Richard a rap on the rear because Richard roasted the rabbit too rare.

    c. Thirty thirsty thundering thugs thumped their way through the thicket.

    d. I want a box of biscuits, a box of mixed biscuits, and a box of biscuit mixes.

13. Find other 'tongue twisters' and practice them to improve your enunciation.

14. Pronunciation errors with words for practice are given below. Select a partner and listen to each other for errors in pronunciation.

    a. Omission:

    asked gifts

balloons
correct
errors
fact
mayor
picture
ruins
shouldn't

b. Addition:

athlete
electoral
escape
jewelry
washed
idea
statistics
toward

(If you are in doubt, consult a dictionary.)

c. Substitution:

again
because
doing
pen
get
length
ninety
etcetera
attitude

d. Reversal:

nuclear
irrelevant
anonymous
animosity
ask
cavalry
larynx
equanimity

e. Misplaced accent:

incomparable
Detroit
advertisement
irrevocable
decline
pianist

illustrative	orchestra
theater	government

15. Begin to keep your own list of commonly mispronounced words. Include words of which you are doubtful and check for correct pronunciation. Now and then compare your list with that of a classmate. Is your pronunciation improving?

    NOTE: Always consult the newest edition of the dictionary. Language is "living" and usage by the educated people determines the correct pronunciation. Keep up to date!

    NOTE: For more detailed and special exercises consult books indicated as useful for the areas of voice, diction, pronunciation.

16. To learn something about the problems of listening, try this experiment in the classroom. Pick four students. Designate the students as A, B, C, and D. Send students B, C, and D from the classroom. Now have someone read a prepared news story about two minutes in length to student A. (This could be prerecorded.) Call in student B and have A tell him as accurately as he can, the story he has heard. Then B calls in C and tells him the story, and C in turn calls in D and tells him. Then read or play back the original story and note what happened in the retelling. You will probably find some details left out, the addition of details not in the original story, and some elements of the story distorted.

17. Test your ability to listen for information. Listen carefully as the teacher reads a short article from Newsweek, Time, local newspaper, etc. Jot down the central thought and the main points. Then write a brief summary. Read your summary and check for omitted or misstated information.

18. Now test your ability in listening critically to evaluate. Listen to the recording of a speech of some outstanding public figure. (Suggestions: Roosevelt's declaration of war speech, 1941; General MacArthur's speech to joint session of congress, 1951; President Kennedy's inaugural address, etc.)

a. Write out the central idea and the main supporting ideas (main heads).

b. Fill in the illustrations and details briefly.

c. Then in a class discussion learn whether you grasped the main points and have fitted the illustrations and details into their right places.

19. Draw up a list of factors that make it difficult for you to listen effectively. Compare your list with those of your classmates. Are the same factors present for each individual?

20. Test your listening ability in conversation as follows:

a. For one day, keep a record of how long you talked, and how long you listened.

b. Keep a record of how many times you caught listeners' "distress signals", signals showing they had lost interest or wanted to say something. Include the number of these signals you saw while you were talking and also the ones you caught while others were talking.

c. At the end of the day, sit down and try to recall what you can remember from listening throughout the day.

21. Deliberately try to concentrate on what is said in the class which gives you the most difficulty. Jot down on a piece of paper the time you started listening and the time at which you found yourself tuning out. Try quickly to analyze why you stopped listening. Was it the speaker's fault or yours? Share this experience with members of your speech class who did the same experiment. Begin making a conscious effort to lengthen your attention spans. After a week, attempt to determine the amount of improvement in your listening.

22. Try this same experiment in home situations and social situations. In every instance try to time your span of attention. At the end of two weeks compare your new attention spans to those of the first day's experiment. Has self-discipline been effective?

23. Practice control of attention on a companion whose chatter bores you. Don't try to escape from him; stay right with him and listen as carefully as if you had to report his conversation to an officer handling espionage.

24. Observe and list for the next two days all the discourtesies that come to your attention during any kind of oral communication. Try to determine honestly how much of your accumulated evidence applies to your own actions. Begin a campaign to become a more courteous listener.

25. Listen to speeches by classmates. As you listen, try quickly to identify the point arrangement the speaker used. Did all class members list the same arrangement? Can you determine by your list the efficiency of your listening?

26. From another speech by a classmate or from a record of a speech, classify the kinds of material used to support each point.

27. Prepare a speech on listening to be delivered to your class. Some possible topics are listed, but you may choose your own topic, if you wish.

    a. A talk applying Will Rogers' famous epigram, "I never met a man I didn't like", to the listening process.

    b. A talk showing the responsibility of the speaker to the listener and vice versa.

    c. A talk illustrating four to six ways by which the listener may "take up the slack" between the rate of speaking and the rate of thinking.

    d. A talk using a quotation about listening as a point of departure:

       "An actor is a guy, who, if you ain't talking about him, he ain't listening."(Marlon Brando)

       "A bore is one who is so interested in talking about himself that you don't get a chance to talk about yourself." (Ed Wynn)

"Calvin Coolidge was Northampton's favorite listener. He listened his way into every office the town could give him."

A paraphrase of Ralph Waldo Emerson's "'Tis a good reader makes a good book."--"'Tis a good audience makes a good speech."

28. Select fellow students to dramatize various kinds of listening, e.g., attentive, biased, uncomprehending, marginal, selective, critical, emotional.

29. Make a list of things, people, ideas against which you are prejudiced. Do you think you "tune out" when you hear these words? Try to figure out what caused these prejudices so you can understand your responses. This may be done in small group discussion. Hopefully, this will help you avoid "tuning out" or distorting information when you hear these words.

V. PROJECTS (optional)

A. Listen to a record of a speech by one of our presidents. Give the highlights of the speech in outline form. Include organization, type of introduction, main points, types of supporting material, type of conclusion. This, of course, is to be written to turn in to your teacher.

B. Prepare a humorous presentation to show how the voice is produced.

C. Demonstrate sound, vibration, and the breathing apparatus with equipment from the physics laboratory.

D. Work out a program of out-of-class listening to be done over a period of several weeks. The type of program will depend on the availability of material.

1. Decide on the type of listening. It may include a variety of public speaking--church, lecture, radio, television. Or it may be a variety of conversation--face-to-face, telephone, sales talk that you hear when buying goods.

2. Decide what to listen for. In public speaking it may be for the central theme, main topics, supporting materials, etc. In conversation, for new ideas, humor, fads, etc.

3. Decide how the report should be made to the class--in short speeches, by class discussion, etc.

E. Make up a series of illustrations--cartoons, posters, etc., giving tips for listeners. Some possible ones to use:

Don't just talk--stimulate others to talk too!

Take an interest in others' ideas.

Edit when you talk. Don't ramble and don't dovetail.

Avoid "I" disease ("I"-"me"-"my"-"mine").

Don't monopolize.

Don't interrupt others' sentences and stories.

Don't bore.

F. Take one of the following listening tests.

1. Brown-Carlsen Listening Comprehension Test, Harcourt, Brace and World, New York.

2. The Princeton Listening Test, Educational Testing Service, Princeton, New Jersey.

VI. STUDENT RESOURCES

A. State-adopted textbooks

Elson, E. Floyd, et al. The Art of Speaking, 2nd ed. Boston: Ginn and Co., 1966. (Voice and Diction, Unit Four, pp. 43-85; Listening, Unit Five, pp. 87-105.)

Hibbs, Paul, et al. Speech for Today. New York: Webster Division, McGraw-Hill Book Co., 1965. (Voice and Diction, Chapter 10, pp. 201-223; Listening, Chapter 3, pp. 41-58.)

Lamers, William and Joseph M. Standocher. The Speech Arts. Chicago: Lyons and Carnahan, 1966. (Voice and Diction, Chapter 10, pp. 169-189; Listening, pp. 59-61.)

B. Non-state-adopted supplementary materials

Allen, R. R.; Sharol Anderson; Jere Hough. Speech in American Society. Columbus, Ohio: Charles E. Merrill Publishing Co., 1968 (Chapter 3, pp. 51-85).

Anderson, V. A. Training the Speaking Voice, 2nd ed. New York: Oxford University Press, 1958 (Chapters 2-4).

Auer, J. Jeffery. Brigance's Speech Communication, 3rd ed. New York: Appleton-Century-Crofts, 1967 (Chapter 5, "Being Heard").

Brigance, William Norwood and Florence M. Henderson. A Drill Manual for Improving Speech, 2nd ed. rev. New York: J. B. Lippincott Co., 1945. (Although an old manual it is still excellent for practice material.)

Dickens, Milton and James H. McBath. Guidebook for Speech Practice. New York: Harcourt, Brace and World, Inc., 1961. (Excellent charts for analysis of voice may be found on pp. 77-78.)

Ecroyd, Donald H., Murray M. Halford, and Carol C. Towne. Voice and Articulation: A Handbook. Glenview, Illinois: Scott, Foresman Co., 1966. (Includes materials on speech and personality, listening, breathing and speaking, producing good vocal tone, and regional differences)

Fairbanks, Grant. Voice and Articulation Drillbook, 2nd ed. New York: Harper and Row, Publishers, 1960.

Fisher, Hilda B. Improving Voice and Articulation. Boston: Houghton Mifflin Co., 1966. (One 7" reel, 3 3/4 i.p.r. is available with this book.)

Gordon, Morton J. and Helene H. Wong. A Manual for Speech Improvement. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1961. (Paperback)

Hedde, Wilhelmina G., William N. Brigance and Victor M. Powell. The New American Speech, rev. ed. New York: J. B. Lippincott Co., 1963 (Chapters 5, 6, 7). (Excellent material on American pronunciation)

Irwin, John V. and Marjorie Rosenberger. Modern Speech. New York: Holt, Rinehart and Winston, Inc., 1961 (Chapters 5 and 6).

Karr, Harrison M. Developing Your Speaking Voice. New York: Harper and Row, Publishers, 1953.

Lewis, Thomas R. and Ralph G. Nichols. Speaking and Listening. Dubuque, Iowa: William C. Brown Co., Publishers, 1965.

Mayer, Lyle V. Fundamentals of Voice and Diction, rev. ed. Dubuque, Iowa: William C. Brown Co., Publishers, 1968. (Paper. This is available locally at The University of Miami Book Store.)

Nichols, Ralph C. and Leonard A. Stevens. Are You Listening? New York: McGraw-Hill Book Co., 1957.

Robinson, Karl F. and Charlotte Lee. Speech in Action. Glenview, Illinois: Scott, Foresman Co., 1965 (Chapters 9 and 10).

Sarett, Lew; William T. Foster; James H. McBurney. Speech: A High School Course. Boston: Houghton Mifflin Co., 1951. (This is an old textbook, but the chapters on "Good Diction" pp. 106-123 and "How to Avoid Monotony in Speech" pp. 124-147 contain excellent material.)

Sarnoff, Dorothy. Speech Can Change Your Life. Garden City, New York: Doubleday and Co., Inc., 1970. (Part One: "Sound as Good as You Look" pp. 3-82.)

Strother, Edward and Alan Huckleberry. The Effective Speaker. Boston: Houghton Mifflin Co., 1968.

VII. TEACHER RESOURCES

A. Textbooks

See the list for students.

B. Professional books and periodicals

Brewster, Lawrence W. "The Effect of a Brief Training Program in Listening Improvement," The Speech Teacher, Vol. 15 (January 1966) pp. 8-10.

Brown, Charles T. and Charles Van Riper. Speech and Man. Englewood Cliffs, New Jersey: Prentice-Hall Co., 1966. (Paper) Chapter One, "The Miracle of Speech".

Bryngelson, Bryng, Myfanwy E. Chapman and Orvetta K. Hansen. Know Yourself, Guide for Those Who Stutter, 4th ed. Minneapolis, Minnesota: Burgess Publishing Co., 1966. (For use with stutterers, if there has been some training in speech correction.)

Carrell, James A. Disorders of Articulation. Englewood Cliffs: Prentice-Hall, Inc., 1968.

Chreist, Fred M. Foreign Accent. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964. (Particularly good sections on the characteristics of foreign accent, melody and intonation, patterns of stress and rhythm)

Daniel, Jack L. "Black Folk and Speech Education," The Speech Teacher, Vol. 19 (March 1970) pp. 123-129.

Eisenson, Jon and Paul H. Boase. Basic Speech, 2nd ed. New York: The Macmillan Co., 1967 (Chapters 2 and 3).

Gordon, Morton J. "Group Handling of Rhythm and Articulation Problems," The Speech Teacher, Vol. 7 (September 1958) pp. 246-250.

Gray, Giles W. and C. M. Wise. The Bases of Speech, 3rd ed. New York: Harper and Row, Publishers, 1959.

Hargis, Donald E. "Some Basic Considerations in Teaching Voice," The Speech Teacher, Vol. 12 (September 1963) pp. 214-218.

Kelly, J. C. "The Classroom Communication Test in a Voice and Articulation Course," The Speech Teacher, Vol. 4 (March 1955) pp. 89-97.

Meyer, John L. and Frederick Williams. "Teaching Listening at the Secondary Level: Some Evaluations," The Speech Teacher, Vol. 14 (November 1965) pp. 299-304.

Niles, Doris. "Teaching Listening in the Fundamentals Course," The Speech Teacher, Vol. 6 (November 1957) pp. 300-304.

Steet, Marion L. "New Directions in Speech Education: Speech Improvement Program in Philadelphia," The Speech Teacher, Vol. 23 (January 1968) pp. 58-63.

Twomey, Mark. "Attitudes of Americans toward Pronunciation," The Speech Teacher, Vol. 12 (September 1963) pp. 204-213.

C. Films (available for rental)

CORONET FILMS
65 E. South Water Street
Chicago, Illinois

Better Choice of Words

Healthy Lungs

Improve Your Pronunciation

How to Concentrate

Look It Up

ENCYCLOPAEDIA BRITANNICA EDUCATIONAL CORPORATION
141 Wieuca Road, N. E.,Suite 202
Atlanta, Georgia 30305

Let's Pronounce Well

Making Yourself Understood

Your Voice

INDIANA UNIVERSITY AUDIO VISUAL CENTER
Bloomington, Indiana 47401

Sounds of Language

MCGRAW HILL FILMS
Princeton Road
Hightstown, New Jersey 08520

Speech: Using Your Voice

Is There Communication When you Speak?

Effective Listening

D. Filmstrips

How to Listen. SVE 4fs B&W

E. Records

Let's Listen. 10" 6s 33 1/3 rpm. Ginn and Co., 1-00024

A Word in Your Ear. ERC 1-12" 33 1/3 rpm

How You Talk! 10" 8s 78 rpm Decca 4-00004

Voice and Articulation: Recorded Exercises (album). Glenview, Illinois: Scott, Foresman Co. (This accompanies Voice and Articulation: A Handbook, Ecroyd, Halford, Towne, which is listed in the student supplementary materials.)